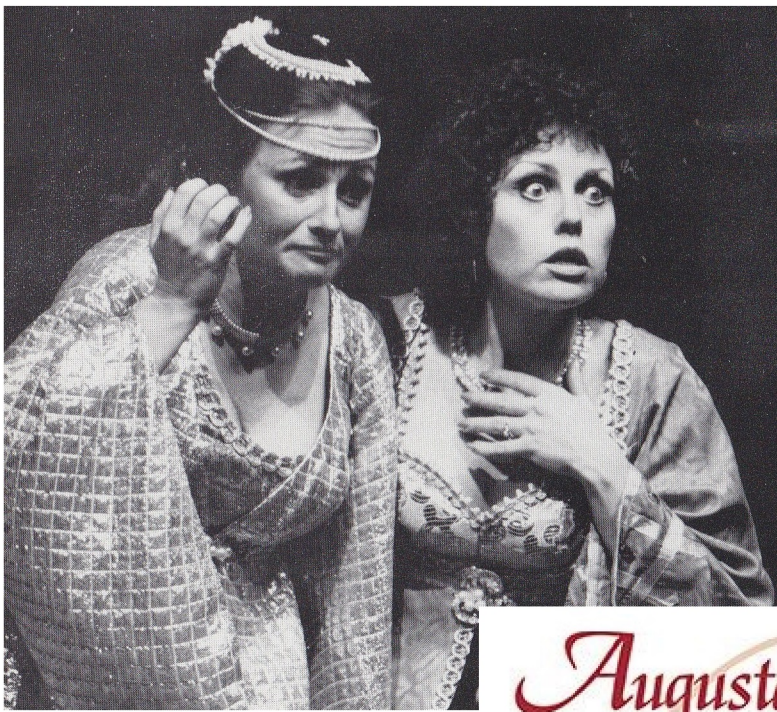




# Augusta Opera





# "Italian Girl in Algiers"

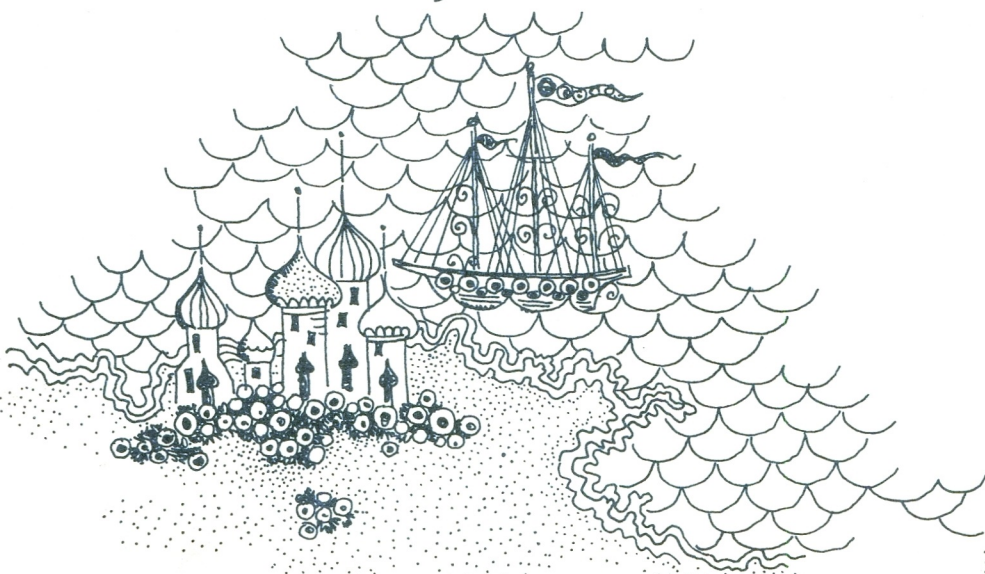
Tour

Opening February 26, 1977



augusta opera company

the  
ITALIAN GIRL  
in  
ALGIERS



GIOACCHINO ROSSINI



THE AUGUSTA OPERA ASSOCIATION  
presents  
THE AUGUSTA OPERA COMPANY  
and  
THE ATLANTA CHAMBER ORCHESTRA  
in  
**THE ITALIAN GIRL IN ALGIERS**  
Comic Opera in Two Acts

Music by Gioacchino Rossini

Libretto by Angelo Anelli

By arrangement with Belwin Mills Publishing Corp., sole U.S. agent for

G. Ricordi & Co., Milan, publisher

English Translation by Ruth and Thomas Martin

|                         |                  |
|-------------------------|------------------|
| Artistic Director ..... | Edward Bradberry |
| Musical Director .....  | Norman Johnson   |
| Stage Director .....    | Claude Astin     |
| Scenic Design .....     | Luis Maza        |
| Lighting Design ..      | Bob Foreman      |

THE CAST (in order of appearance)

|                                          |                      |
|------------------------------------------|----------------------|
| ELVIRA, wife of the Bey of Algiers ..... | Jeannette Jung       |
| ZULMA, personal slave of Elvira .....    | Christine Boardman   |
| MUSTAFA, Bey of Algiers .....            | John-Paul Bogart     |
| ALI, Captain of Algerian Pirates .....   | Charles Horton       |
| LINDORO, young Italian slave .....       | Michael Harrison     |
| ISABELLA, Italian lady .....             | June Bonner Genovese |
| TADDEO, companion of Isabella .....      | Joseph Amaya         |

The Ensemble: Hal Bolin, John Cawthon, Riley Fillingame,  
David Foster, Jim Nalley, Bud Newton

PLACE: The palace of Mustafa by the seashore in Algiers

This production was made possible by generous and deeply appreciated grants from the Georgia Council for the Arts and Humanities and the National Endowment for the Arts.

## SYNOPSIS

Mustafa, the Bey of Algeria, has grown tired of his wife Elvira and sends Ali, the captain of his guard, to find an Italian wife for him. Lindoro, an Italian slave at the Bey's court, bemoans the absence of Isabella, his Italian fiancée. Isabella is conveniently shipwrecked on the shores of Algeria while roaming the seas searching for Lindoro. Her traveling companion is the foolish old Taddeo, who loves her. Ali brings his captives to the Bey, and Isabella is reunited with Lindoro. The Bey, however, insists that Lindoro marry Elvira to take her off his hands and free him to marry Isabella. Isabella manages to avoid being alone with Mustafa, declaring that she will marry him only on condition that he go through an ancient and noble ceremony of proving that he will make a completely docile husband. At the end of the ridiculous initiation ceremony, a boat which Isabella has ordered arrives; she and Lindoro embark with the rest of the Italian colony in Algiers. Realizing that he has been hoodwinked, Mustafa perforce forgives his departing captives and returns to Elvira.

## AUGUSTA OPERA THEATRE 1977 TOUR

Saturday, February 26 ..... Madison, Georgia  
Tuesday, March 1 ..... Cedartown, Georgia  
Thursday, March 3 ..... Tifton, Georgia  
Saturday, March 5 ..... Athens, Georgia  
Monday, March 7 ..... Albany, Georgia  
Wednesday, March 9 ..... Jekyll Island, Georgia  
Friday, March 11 ..... Columbus, Georgia  
Saturday, March 12 ..... Jackson, Georgia  
Monday, March 14 ..... Griffin, Georgia  
Thursday, March 17 and  
Friday, March 18 ..... Augusta, Georgia



## ADMINISTRATIVE STAFF

General Manager ..... Russell Moores  
Administrative Assistant ..... Nancy Gleason  
Business Manager ..... Marilu Remer  
Audience Development ..... Elaine Feldman, Joan Fishbein  
Program Design ..... R. Scott Coleman

## PRODUCTION STAFF

Production Manager ..... Barbara Coleman  
Stage Manager ..... Bob Foreman  
Technical Director ..... Thomas Shilhanek  
Assistant ..... Bob Foreman  
Costume Design ..... Suzanne Mess  
Costumes Executed by ..... Malabar, Ltd., Toronto  
Musical Preparation and Pianist ..... Jane Palmer  
Properties ..... Eleanora Hoernle  
Wardrobe Supervisor ..... Anna El Gammal

## ATLANTA CHAMBER ORCHESTRA

**Norman Johnson, Conductor**

### 1st Violins

Lynn Baughman  
William Hutchins  
Mary Jacobsen  
Linda Pinner

### Celli

Dannie Pinner  
Alice Williams

### Clarinets

Judy Moore  
Ron Penn

### 2nd Violins

George Brandt  
Connie Hospodar  
Douglas Stevens

### Bass

Tye Van Buren

### Bassoon

Julie McClatchey

### Flute

Anne McFarland

### Horns

Jeff Jacobsen  
Charles Little

### Violas

Karen Colberg  
Judy Gienow

### Oboes

Joseph Seidel  
Patricia Marsh

### Tympani

Craig Swicegood

## FUTURE PRODUCTIONS

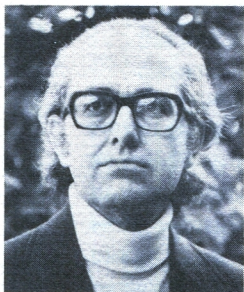
SUSANNAH (Carlisle Floyd) — Saturday, May 21, 1977, 8 p.m. and Sunday, May 22, 1977, 3 p.m., Augusta College Performing Arts Theatre, Augusta, Georgia.

DIE FLEDERMAUS (Johann Strauss) Wednesday and Friday, September 14 and 16, 1977, 8 p.m.; Sunday, September 18, 1977, 3 p.m., Bell Auditorium Music Hall, Augusta, Georgia.



### **EDWARD BRADBERRY (Artistic Director)**

Edward Bradberry celebrates his seventh season with the Augusta Opera Company. Educated as a pianist at Indiana and Boston Universities, in 1973 he was appointed artistic administrator of the Company. Since the creation of the Augusta Opera Theatre in 1974, he has been artistic director for the touring productions of *The Old Maid and the Thief*, *Trouble in Tahiti* and *The Marriage Contract*, and *The Elixir of Love*, as well as last spring's American double-bill of *The Medium* and *A Hand of Bridge*. In recognition of his outstanding contributions to opera in Georgia, Mr. Bradberry was honored as a 1976 recipient of the Governor's Award in the Arts.



### **NORMAN JOHNSON (Conductor)**

Norman Johnson is Director of Opera at the North Carolina School of the Arts. As Artistic Director of the Denver Lyric Opera, he conducted the world premiere of Pulitzer Prize winner Dominick Argento's *Colonel Jonathan The Saint*. A graduate of Juilliard, Mr. Johnson spent seven seasons on the conducting staff of the Central City Opera Festival and was guest conductor of the Cincinnati Summer Opera. Widely acclaimed as a conductor of symphony and ballet in addition to opera, Mr. Johnson recently conducted the Charlotte Symphony's production of *Nutcracker* and two programs of the Winston-Salem Symphony.



### **CLAUDE ASTIN (Stage Director)**

Claude Astin made his Augusta Opera debut last May with a highly successful production of *The Medium* and *A Hand of Bridge*. His educational background includes a Master of Fine Arts degree from the University of Georgia, followed by post-graduate work at Northwestern. In New York, Mr. Astin studied directing with Elia Kazan and Jose Quintero, acting with Agnes Moorehead, and scenic design with Jo Melzinger. While on the faculty of the University of Louisville, he directed the Kentucky Opera Association's production of *Carmen*, starring Tatiana Troyanos. As Director of the Music-Theatre Program at Fort Gordon, Mr. Astin has been principal director and designer of the Performing Arts center for the past ten years.



### **JUNE BONNER GENOVESE (Isabella)**

While a student at Indiana University, June Bonner Genovese was encouraged by Rudolf Bing to continue her studies in New York. The following year she won the Metropolitan Opera National Auditions and became the leading mezzo of the newly-formed Met Studio. She was featured soloist at the Marlboro and Tanglewood Festivals and has appeared with the Boston and National Symphonies and the New York Philharmonic. Operatic credits include the American Opera Society, Canadian Opera, Central City Opera, Honolulu Opera, Charlotte Opera and Cincinnati Opera. Currently Artist in Residence at the Baptist College of Charleston, she is also Artistic Director of the Charleston Opera Company.



### **JOHN-PAUL BOGART (Mustafa)**

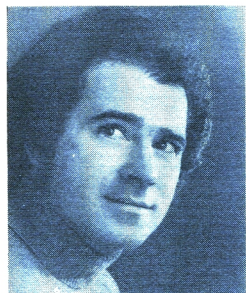
John-Paul Bogart returns to the Augusta Opera this year after having sung in the Association's recent production of *La Boheme*. He made his Metropolitan Opera debut in the Chagall production of Mozart's *Magic Flute*. A graduate of Princeton and Yale Universities, he has sung four roles in Juilliard's American Opera Center. He has appeared as a soloist with the New York Philharmonic under Leonard Bernstein and Pierre Boulez, the Philadelphia Orchestra, and the New York Pro Musica. This season he performed with the Sante Fe and Dallas Civic Operas. 1978 will mark his debut with the Greater Miami Opera Association.





### **MICHAEL HARRISON (Lindoro)**

Native Augustan Michael Harrison returns for his fourth production with the Augusta Opera having appeared in *The Marriage Contract*, *Lucia Di Lammermoor*, and as Nemorino in *The Elixir of Love*. A graduate of Vanderbilt and Yale Universities, he has performed many roles including Pinkerton, Ferrando, the Duke in *Rigoletto* and Steva in *Jenufa*. In addition he starred as Tony in the South African premiere of *West Side Story*. Mr. Harrison was recently acclaimed for his performances in *The Merry Widow* and *Naughty Marietta* with the Light Opera of Manhattan. Future engagements include Alfred in *Die Fledermaus* for the Chattanooga Opera and Alfredo in Des Moines Opera's *La Traviata*.



### **JOSEPH AMAYA (Taddeo)**

Joseph Amaya, baritone, is Opera Director and Professor of music at the University of Georgia. His operatic roles include Don Alfonso in *Così Fan Tutte*, Sharpless in *Madame Butterfly*, Alfio in *Cavalleria Rusticana* and the title role in *Gianni Schicchi*. Dr. Amaya has appeared in the Augusta Opera productions of *Trouble in Tahiti*, *The Marriage Contract*, *The Medium*, *A Hand of Bridge*, as Dr. Dulcamara in *The Elixir of Love*, and most recently as Schaunard in *La Bohème*. In January he was guest soloist in Vaughan Williams' *Sea Symphony* with the Winston-Salem Symphony Orchestra.



### **JEANNETTE JUNG (Elvira)**

Ohio-born soprano Jeannette Jung made her Augusta Opera debut as Monica in *The Medium*. Another highlight of last season was her appearance as Clarissa in *The World On The Moon* for the International Haydn Festival at Kennedy Center. She has performed with the Chautauqua Opera in *Italian Girl In Algiers*, *The Marriage of Figaro*, and *Man of La Mancha*. As the leading soprano of Indiana University's Opera Theatre, she appeared in *The Barber of Seville*, *Arabella*, *Tales of Hoffmann*, and the title role in *The Ballad of Baby Doe*. This spring will mark her Philadelphia debut as "The Coloratura" in Dominick Argento's *Postcard From Morocco*.



### **CHRISTINE BOARDMAN (Zulma)**

A regional winner of the Metropolitan Opera Auditions, mezzo-soprano Christine Boardman spent last season as Artist in Residence with the Memphis Opera Theatre where she appeared in numerous roles including Rosina in *The Barber of Seville* and the Mother in *Amahl and the Night Visitors*. With the Lake George Opera Festival, she was featured as Suzuki in *Madame Butterfly*, Meg Page in *Falstaff*, and the Third Spirit in *The Magic Flute*. After completing undergraduate studies at Oberlin, Miss Boardman received her Master of Music degree from the University of Illinois.



### **CHARLES HORTON (Ali)**

Lyric baritone Charles Horton studied the French Horn at the University of Southern California. Soon after changing his interest to voice, he began singing in Atlanta. The turning point in his career was last summer's successful appearance with Boris Goldovsky and the Atlanta Symphony Orchestra which resulted in a scholarship to the Goldovsky Opera Workshop in Wheeling, West Virginia. Since then he has performed roles in *The Crucible*, *Madame Butterfly*, and recently, as the Count in *The Marriage of Figaro* for Birmingham's Southern Regional Opera.





# "Susannah"

Augusta College

Opening May 21, 1977



A high-contrast, black and white graphic illustration. It depicts three stylized human figures in a landscape. The figures are rendered in white against a black background. They appear to be sitting or standing in a field, with their forms simplified into bold, geometric shapes. The background features a large, dark, irregular shape that resembles a tree or a large rock formation. The overall style is reminiscent of mid-20th-century graphic design or poster art.

# Susannah



# THE AUGUSTA OPERA ASSOCIATION

presents

## THE AUGUSTA OPERA COMPANY

in

### **SUSANNAH** Musical Drama in Two Acts

Music and Text by Carlisle Floyd

By arrangement with Boosey & Hawkes, Inc. publisher and copyright owner

Saturday, May 21, 1977, 8:00 P.M. and Sunday, May 22, 1977, 3:00 P.M.  
Augusta College Performing Arts Theatre

|                         |                  |
|-------------------------|------------------|
| Artistic Director ..... | Edward Bradberry |
| Musical Director .....  | Norman Johnson   |
| Stage Director .....    | Claude Astin     |
| Scenic Design .....     | Dean Tschetter   |
| Lighting Design .....   | Steven Walpert   |
| Chorus Master .....     | Kitty Lamb       |

#### THE CAST

|                                       |                |
|---------------------------------------|----------------|
| SUSANNAH POLK .....                   | Janet Stewart  |
| OLIN BLITCH, itinerant preacher ..... | Sean Barker    |
| SAM POLK, Susannah's brother .....    | William Neill  |
| LITTLE BAT, son of Elder McLean ..... | Douglas Duncan |

#### LEADERS OF THE CONGREGATION OF NEW HOPE VALLEY CHURCH

|                     |                    |
|---------------------|--------------------|
| ELDER GLEATON ..... | Greg Potter        |
| MRS. GLEATON .....  | Sarah De Frehn     |
| ELDER HAYES .....   | Gene Colborn       |
| MRS. HAYES .....    | Deborah Saverance  |
| ELDER McLEAN .....  | Richard Martin     |
| MRS. McLEAN .....   | Christine Boardman |
| ELDER OTT .....     | David Foster       |
| MRS. OTT .....      | Sally Benjamin     |

This production was supported by generous and deeply appreciated grants from the National Endowment for the Arts and the Southern Federation of State Arts Agencies.

**SETTING:** The story of Susannah and the Elders is transferred from the Apocrypha to a primitive Tennessee mountain valley.

**TIME:** Today or yesterday  
Act I, Scene 1: New Hope Valley churchyard  
Scene 2: Polk farmhouse exterior  
Scene 3: Woods close to Polk farm  
Scene 4: Same  
Scene 5: Polk farmhouse exterior

### INTERMISSION

Act II, Scene 1: Polk farmhouse exterior  
Scene 2: New Hope Valley church interior  
Scene 3: Polk farmhouse exterior  
Scene 4: New Hope Valley church interior  
Scene 5: Polk farmhouse exterior

Susannah Polk has incurred the jealousy of the pious womenfolk by her appeal to men, even the itinerant preacher, Olin Blitch. When the Elders discover Susannah bathing in the creek they wanted to use for baptism, they denounce and ostracize her. Her gentle and ineffectual brother Sam offers little comfort. Unwillingly, she takes his advice and attends a prayer meeting, where the impassioned eloquence of Blitch over the relentless chanting of the congregation nearly sweeps her into a "confession". Blitch follows her home. In her lassitude and despair she does not resist him. When Susannah tells Sam of the seduction, he kills the preacher in the midst of a baptismal ceremony. The outraged crowd converges on Susannah's house; she repulses them with a gun. Then, making advances to Little Bat, weak-witted son of Elder McLean, she slaps him viciously when he responds. She is left alone, an embittered woman.

### AUGUSTA OPERA CHORUS

**Kitty Lamb, Chorus Master**

|                |                 |                   |
|----------------|-----------------|-------------------|
| Sally Benjamin | Nancy Kritz     | Eve Richardson    |
| Gene Colborn   | PattiAnn Lamb   | Deborah Saverance |
| Sarah De Frehn | Richard Martin  | Burton Tiffany    |
| David Foster   | Sharon Martin   | Eloise Vidal      |
| Michael Hodges | Prentic Peabody | Linda Woodward    |
|                | Greg Potter     |                   |

### DANCERS AND CHILDREN

|                  |                 |                  |
|------------------|-----------------|------------------|
| Amy Battrell     | Edwin Douglass  | Joel Hodges      |
| Anne Blanchard   | Nadia El Gammal | Kim Hodges       |
| Leslie Bradberry | Roy Givens      | Ann Marie Juras  |
| Amy Christian    | Bonnie Hodges   | Christian Moores |
| Linda Conrad     | Jennifer Hodges | Whit O'Keefe     |



## ADMINISTRATIVE STAFF

|                                |                                                                                                                  |
|--------------------------------|------------------------------------------------------------------------------------------------------------------|
| General Manager .....          | Russell Moores                                                                                                   |
| Administrative Assistant ..... | Nancy Gleason                                                                                                    |
| Business Manager .....         | Marilu Remer                                                                                                     |
| Audience Development .....     | Elaine Feldman, Joan Fishbein, Sally Benjamin                                                                    |
| Schools Program .....          | Anna El Gammal, Jackie Christian, Sally Benjamin<br>Eve Richardson, Nancy Kritz, Abbey Montenyohl, Carol Parsons |
| Box Office Chairmen .....      | Dorothy and Hinton Owens                                                                                         |
| Program/Cover Design .....     | William Neill                                                                                                    |

## PRODUCTION STAFF

|                            |                                  |
|----------------------------|----------------------------------|
| Production Manager .....   | Jack Ginsburg                    |
| Assistants .....           | Robert Owens, Kathleen Fulmer    |
| Stage Manager .....        | Bob Foreman                      |
| Technical Director .....   | Steven Walpert                   |
| Musical Preparation .....  | Jane Palmer                      |
| Properties .....           | Eleanora Hoernle                 |
| Wardrobe Supervisors ..... | Jackie Christian, Anna El Gammal |
| Assistant .....            | Eleanor Turner                   |

**THE ATLANTA CHAMBER ORCHESTRA**

**Norman Johnson, Conductor**

|                  |                |                   |                 |
|------------------|----------------|-------------------|-----------------|
| Violin           | Cello          | Oboe/English horn | Trumpets        |
| John Naskiewicz  | Danny Pinner   | Patricia Marsh    | Keith Amstutz   |
| - concertmaster  | Susan Reim     |                   | Ronald Jones    |
| Dorothy Altieri  |                | Clarinet          |                 |
| Nancy Brown      | Bass           | Judy Moore        | Trombone        |
| Karen Colberg    | Roger Reed     | Ron Penn          | Bruce Reed      |
| Barbara Melville |                |                   | Richard Brady   |
| Teresa Parcels   | Flute          | Bassoon           |                 |
| Linda Pinner     | Anne McFarland | Julie McClatchey  | Percussion      |
| Doug Stevens     | Teresa Texeira |                   | Craig Swicegood |
|                  |                | French horn       |                 |
| Viola            |                | Jeff Jacobsen     | Timpany         |
| Leonard Altieri  |                | Charles Little    | Scott Douglas   |
| Judy Gienow      |                |                   |                 |

The Augusta Opera Association gratefully acknowledges the cooperation of the following:

## The use of practice rooms at Trinity on the Hill United Methodist Church and St. Paul's Episcopal Church

The ushers: The Marines of the Junior R.O.T.C. of Butler High School

## The News Media

## FALL PRODUCTION

DIE FLEDERMAUS (Johann Strauss) Wednesday and Friday, September 14 and 16, 8:00 P.M.  
and Sunday, September 18, 3:00 P.M., Bell Auditorium.



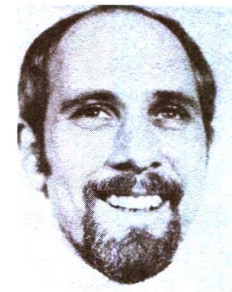
#### **JANET STEWART (Susannah)**

Soprano Janet Stewart, a native Kentuckian, was a regional winner of the Metropolitan Opera Auditions, and last summer was selected for the master classes of Christa Ludwig and Hans Hotter in Austria. She made her debut with the Denver Lyric Opera as Leonore in *Il Trovatore* and returned the next season as Pamina in *The Magic Flute*. Miss Stewart has performed with the Opera Society of Washington, the Philadelphia Lyric Opera and the Atlanta Symphony. The Kentucky Opera Association heard her in *Madame Butterfly* during two consecutive seasons, followed by productions in Atlanta and Little Rock. In addition to concert and recital appearances, she has been featured with the Charlotte Opera as Micaela in *Carmen*, the Atlanta Opera as Tosca, and in Augusta as Laetitia in *The Old Maid and the Thief* and Despina in *Così Fan Tutte*.



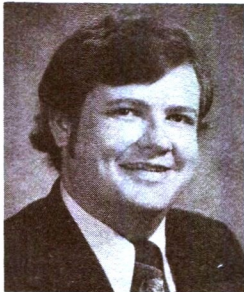
#### **WILLIAM NEILL (Sam)**

William Neill, tenor, returns to Augusta after appearing as Alfredo in the 1973 production of *La Traviata*. He made his New York City Opera debut in 1975 as Herod in Strauss' *Salome* repeating the role this April with the Houston Grand Opera opposite Grace Bumbry. In the 1975-76 season, he also appeared in the world premiere of Pasatieri's *Ines de Castro* with the Baltimore Opera, as well as making his debut with the Netherlands Opera as Lennie in Floyd's *Of Mice and Men*. This March he sang the title role in Britten's *Peter Grimes*, also at Houston, and will sing Macduff in Verdi's *Macbeth* with the Tulsa Opera. His repertoire numbers over thirty major roles ranging from traditional works such as *Carmen* and *Tosca*, to modern operas such as *The Makropoulos Affair* and *Mahagonny*.



#### **SEAN BARKER (Olin Blitch)**

Baritone Sean Barker will be remembered by Augustans as Marcello in the Company's inaugural production of *La Bohème*. This season he has appeared in New York in the title role of Sousa's *El Capitan* and in the premiere of Leoncavallo's *La Bohème* as Colline. He has sung and danced in a cabaret presentation of Peter Schickeles' new musical, *Nell*, and performed his fourth production of *Don Giovanni*. A veteran of more than eighty principal operatic roles, Mr. Barker has appeared with the New York City Opera, the San Francisco Opera, the American Opera Society and the companies of Dallas, Toledo, Baltimore and Boston.



#### **DOUGLAS DUNCAN (Little Bat)**

Douglas Duncan, tenor, is the Managing Director of the Des Moines Metro Opera Company and Instructor of vocal music at Simpson College. He has appeared with the Pennsylvania Opera Company, Philadelphia Musical Theater, Opera Company of Philadelphia and the Des Moines Metro Opera Festival. His performances in over sixty five operas include the role of Ford in the American premier of Salieri's *Falstaff* in Philadelphia. His most recent engagement was with the Cedar Rapids Symphony where he performed in Orff's *Carmina Burana*.





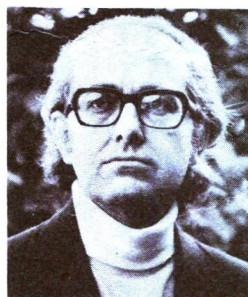
**CHRISTINE BOARDMAN (Mrs. McLean)**

Mezzo-soprano Christine Boardman, who recently sang Zulma in the Augusta Opera's spring tour of *Italian Girl in Algiers*, was a regional winner of the Metropolitan Opera Auditions. She spent last season as Artist in Residence with the Memphis Opera Theatre where she appeared in numerous roles including Rosina in *The Barber of Seville* and the Mother in *Amahl and the Night Visitors*. With the Lake George Opera Festival, she was featured as Suzuki in *Madame Butterfly*, Meg Page in *Falstaff*, and the Third Spirit in *The Magic Flute*. After completing undergraduate studies at Oberlin, Miss Boardman received her Master of Music degree from the University of Illinois.



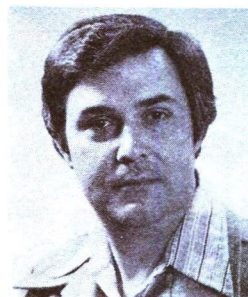
**EDWARD BRADBERRY (Artistic Director)**

Edward Bradberry marks his seventh season with the Augusta Opera. Educated as a pianist at Indiana and Boston Universities, he was appointed Artistic Administrator of the Augusta Opera Company, and since the 1974 creation of the Augusta Opera Theatre, has been Artistic Director for the touring productions of *The Old Maid and the Thief*, *Trouble in Tahiti*, *The Marriage Contract*, *The Medium* and *A Hand of Bridge*, and this season, *The Italian Girl in Algiers*. In recognition of his contribution to opera in Georgia, Mr. Bradberry received a 1976 Governor's Award in the Arts and has served as a judge for the Metropolitan Opera Regional Auditions in Atlanta and Columbia, South Carolina.



**NORMAN JOHNSON (Musical Director)**

Norman Johnson, Director of Opera at the North Carolina School of the Arts, returns to Augusta to conduct the orchestra after touring with *The Italian Girl in Algiers*. As Artistic Director of the Denver Lyric Opera, he conducted the world premiere of Pulitzer Prize winner Dominick Argento's *Colonel Jonathan the Saint*. A graduate of Juilliard, Mr. Johnson spent seven seasons on the conducting staff of the Central City Opera Festival and was a guest conductor for the Cincinnati Summer Opera. Recently, he conducted the Charlotte Symphony's production of *Nutcracker* and two programs for the Winston-Salem Symphony.



**CLAUDE ASTIN (Stage Director)**

Claude Astin made his Augusta Opera debut last May with *The Medium* and *A Hand of Bridge*, followed this season by *The Italian Girl in Algiers*. As Director of the Music-Theatre program at Fort Gordon, he has been chief director and designer of the Performing Arts Center for the past ten years. In New York he studied directing with Elia Kazan and Jose Quintero, acting with Agnes Moorehead, and scenic design with Jo Melzinger. Mr. Astin has a Master of Fine Arts degree from the University of Georgia, has done graduate work at Northwestern, and while on the faculty of the University of Louisville, directed the Kentucky Opera Association's production of *Carmen* starring Tatiana Troyanos.





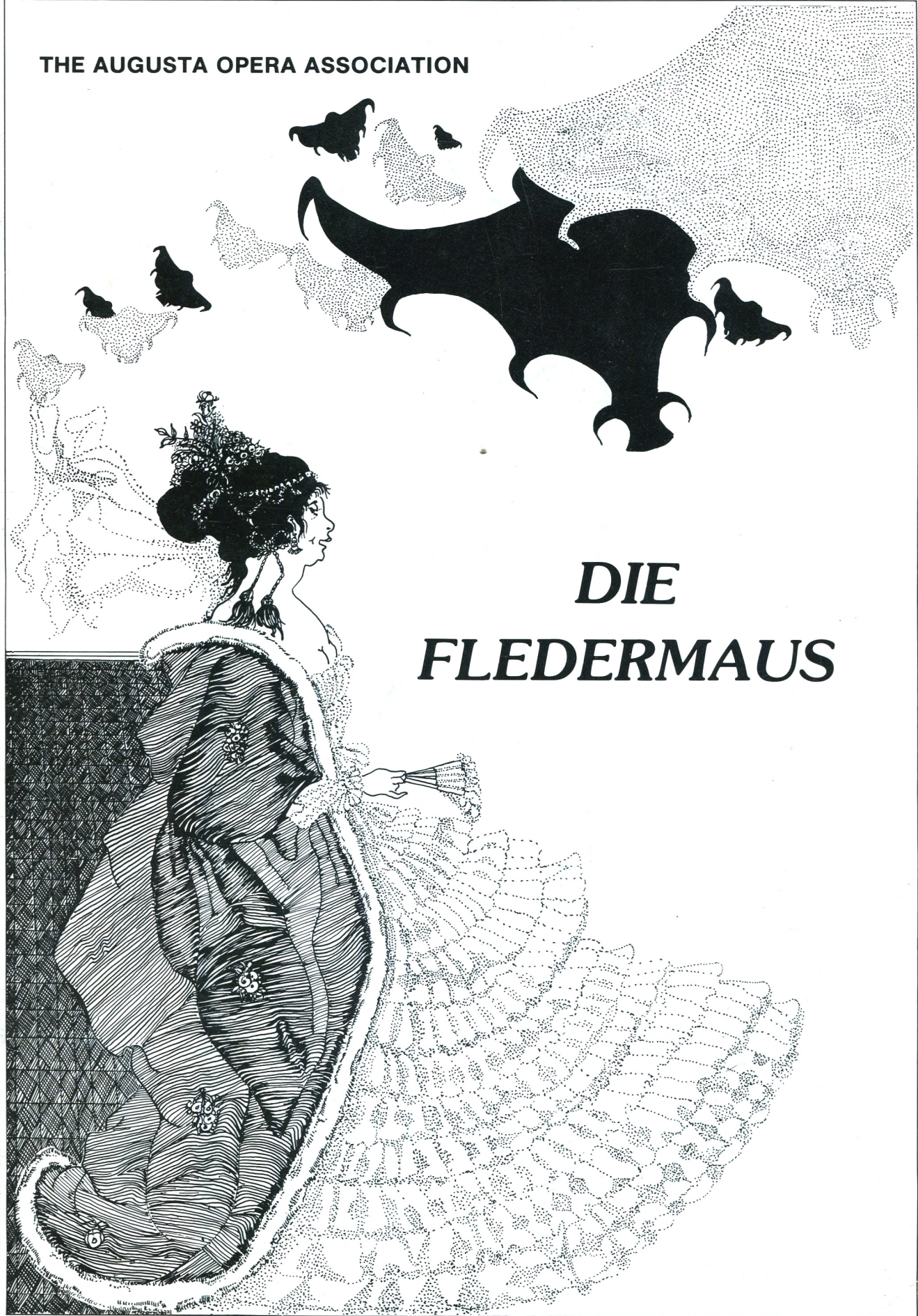
# "Die Fledermaus" (The Bat)

Bell Auditorium

Opening September 14, 1977

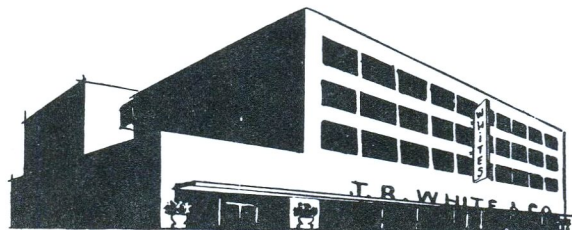
THE AUGUSTA OPERA ASSOCIATION

***DIE  
FLEDERMAUS***





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STORE  
IS  
LIKE  
GREAT  
MUSIC . . .  
ALWAYS  
WITH  
VARIETY,  
EXCITEMENT  
AND COMPOSED  
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J. B. WHITE'S

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THE AUGUSTA OPERA ASSOCIATION, INC.

Box 3865, Hill Station

Augusta, Georgia 30904

September 14, 1977

Dear Opera-goer,

Welcome to the eleventh season of the Augusta Opera. Our production of DIE FLEDERMAUS is sure to entertain and amuse you.

Take note of our plans for next spring: two additional operas in Bell Auditorium Music Hall in February and April. The expansion of productions, performances and seating capacity has been made possible primarily by grants from Federal, State and Municipal sources. This support requires matching funds ticket sales and gifts. We turn to you, our patrons, for help in this category. Won't you tell your friends about opera, bring your children, send in your contribution (if you haven't already), and impress on the business community the value of the arts in Augusta?

Enjoy the evening - your being here has made it possible!

Sincerely yours,

A handwritten signature in black ink, appearing to read "Hinton Owens". The signature is fluid and cursive, with the first name "Hinton" written in a larger, more prominent script than the last name "Owens".

Hinton A. Owens, Rear Adm. (Ret)  
President



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this space is dedicated to the augusta opera association, whose contribution to the cultural life of augusta continues to be incalculable.

**DAVISON'S**



## THE BACKGROUND OF DIE FLEDERMAUS

Johann Strauss, Jr. (1825-1899), Vienna's "Waltz King," was middle-aged and successful before he turned his attention to the stage. His friends and the first of his three wives, the singer Jetty Treffz, persisted and eventually persuaded him. They were aided by such a libretto as *Die Fledermaus*, which with its central party scene offered inspiration to both the song and dance phases of Strauss' gift.

Son of a famous musician and the eldest of three eventually famous musical sons, Strauss was discouraged from a career by his bandmaster father — but not by his mother, who provided surreptitious lessons in violin and composition. The boy went to work as a bank clerk but soon threw off restraint for his real interest, at nineteen conducting his own dance orchestra at Dommayer's restaurant in nearby Hietzing.

His father died five years later, whereupon Johann joined the senior Strauss' band with his and embarked on a tour of several countries. After his return to Vienna he rose to the post of conductor at court balls, seven years later relinquishing this honor to his brother Eduard so he could devote more time to composition. He continued to tour occasionally, visiting the United States in 1872.

It was at Heitzing, the suburb where he first led his own band, that Strauss — now the owner of a villa — withdrew to write the score of *Die Fledermaus* in forty-three days. His third opera and most enduring stage success, it was drawn from *Le Réveillon* (The Christmas Eve Party), a French vaudeville (play with songs interspersed) based in turn upon a German comedy of manners and errors, *Das Gefängnis* (The Prison, 1851) by one Julius Roderich Benedix.

The authors of the French version, Henri Meilhac and Ludovic Halévy, had served Offenbach many times and were soon to emerge as the librettists of Bizet's *Carmen*. *Die Fledermaus*, a free translation of the comedy, was commissioned by the director of Vienna's Theater an der Wien, who did not think *Le Réveillon* suitable for production as a straight play. The adapters were two Prussians, Karl Haffner and Richard Genée, who had lived in Vienna and absorbed the city's style; Genée, a composer, understood Strauss' music and provided sympathetic lyrics.

First produced at the Theater an der Wien on April 5, 1874, with Marie Geistinger as Rosalinda, *Die Fledermaus* enjoyed fair success but only sixteen performances; Austria was in the throes of an economic depression. By 1880, however, the work had been played on 171 German stages, meanwhile undergoing translation and adaptation in many foreign lands.

It reached New York on November 21, 1874, and the Metropolitan on February 16, 1905, with Marcella Sembrich (Rosalinda), Bella Alten (Adele), Edyth Walker (Orlofsky), Andreas Dippel (Eisenstein), Alber Reiss (Alfred) and Otto Goritz (Frank) in a cast conducted by Nahan Franko. Double admission was charged because Caruso, Nordica, Fremstad and others sang during the ball scene.

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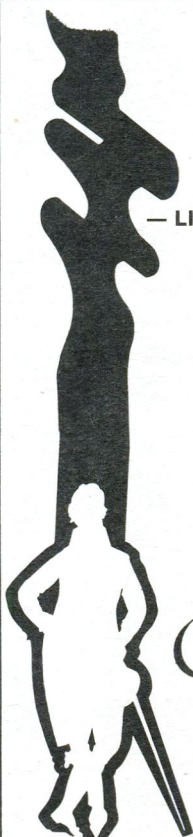
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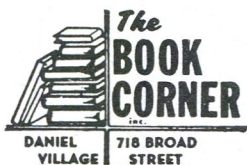
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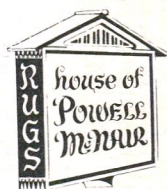
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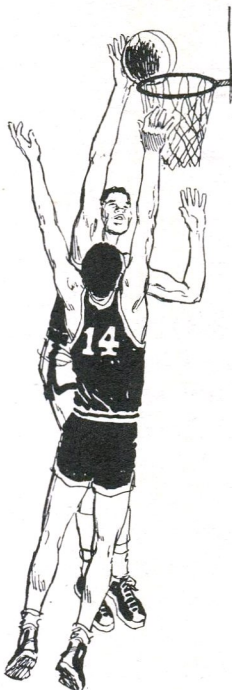
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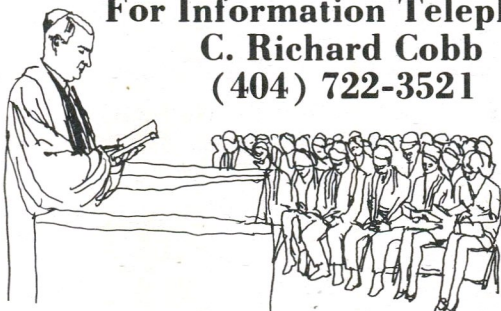
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Music by Johann Strauss

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#### CAST OF CHARACTERS (In order of appearance)

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| ALFRED, an operatic tenor from the provinces .....                     | Douglas Perry            |
| ADELE, maid to the von Eisenstein family and an aspiring actress ..... | Sheri Greenawald         |
| ROSALINDA, a former vocal student, now married to von Eisenstein ..... | Noelle Rogers            |
| GABRIEL VON EISENSTEIN, wealthy landowner .....                        | Joseph Evans             |
| DR. BLIND, lawyer .....                                                | David Davenport          |
| DR. FALKE, ballmaster, nicknamed "Dr. Fledermaus" .....                | Fred Burchinal           |
| FRANK, Governor of the Bad Ischl Jail .....                            | Richard Barrett          |
| IDA, ballerina and sister of Adele .....                               | Zanne Beaufort           |
| PRINCE ORLOFSKY, Russian nobleman recently arrived in Bad Ischl .....  | Brenda Boozer            |
| IVAN, Major Domo for Prince Orlofsky .....                             | Peter Ilytch Rachmaninov |
| FROSCH, a jailer and a drunkard .....                                  | Claude Astin             |

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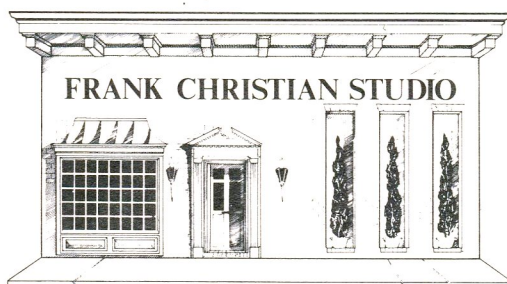
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This production was made possible by generous and deeply appreciated grants from the National Endowment for the Arts and the Georgia Council for the Arts and Humanities.

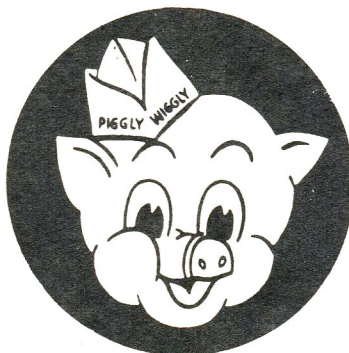




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# DIE FLEDERMAUS

SETTING — Bad Ischl, an Austrian spa, early 1870's

## THE STORY

Dr. Falke, a ballmaster at the Austrian spa of Bad Ischl, is seeking revenge on his friend Gabriel von Eisenstein. Three years before the opera's story begins, when the two men are returning home from a masquerade, Eisenstein deposited the sleeping Falke, dressed as a bat, in a public square, where he awakened to the jeers of a crowd. Dubbed "Dr. Fledermaus" ever since, the ballmaster swears to get even.

### ACT I

#### A drawing room in Eisenstein's house

Through the drawing room windows of the Eisenstein villa in Bad Ischl floats the serenade of Alfred, a vagabond tenor still in love with his old flame Rosalinda, now Eisenstein's wife. Adele, the chambermaid, enters reading an invitation from her sister Ida to a masked ball; Rosalinda believing she has heard Alfred's voice, rushes in but finds only Adele. The maid asks for the evening off to visit a "sick aunt", a plea her mistress dismisses. Adele exits in a flood of crocodile tears. Alfred steps through the terrace door to woo Rosalinda. She hesitantly agrees to let him return after her husband has been packed off to jail to serve a short sentence for boxing the tax collector's ears. The adventurer leaves as Eisenstein and his nearsighted lawyer, Dr. Blind arrive from court. Eisenstein's sentence was increased to eight days owing to his lawyer's incompetence. No sooner does he dismiss the incompetent Blind than Falke comes to invite him to a masquerade, where he can accumulate pleasant memories to sustain him during his confinement. Rosalinda (who knows nothing of the ball) joins Adele in a bitter-sweet farewell to Eisenstein before he goes off to prison, in full evening dress. Sending Adele to her "aunt", Rosalinda receives the ardent Alfred. Their tête-à-tête is interrupted by the warden Frank, who mistakes the berobed Alfred for Eisenstein. Rosalinda persuades Alfred to save her name by posing as her husband, and Frank carts him off to jail.

### ACT II

#### The ballroom at Prince Orlofsky's

In the magnificent palace of Prince Orlofsky, the noblemen's guests, Adele and Ida among them, await the arrival of their host. Orlofsky enters, very bored — even with Falke's promise of a comedy of errors called *THE BAT'S REVENGE*; the prince proclaims his guests free to do anything that suits their fancy. Adele, dressed in one of Rosalinda's most elegant gowns, laughs off Eisenstein's suggestion that she resembles his chambermaid. Rosalinda, also invited by Falke, arrives disguised as a Hungarian countess; she is soon wooed by her own reeling husband, whose watch she steals to hold as later proof of his philandering. Orlofsky's major domo announces a performance by the Imperial Ballet. Champagne continues to flow as Falke sings to the guests about the joys of wine, good fellowship and love. When the clock strikes six, Eisenstein staggers off to keep his appointment at the jail, followed by another tipsy guest, the warden Frank, who is still unaware of Eisenstein's identity.

### ACT III

#### Inside the local jail

A few moments later at the jail, Frosch, a drunken jailer, tries to stop Alfred's operatics. Frank arrives, still giddy with champagne, and is followed shortly by Ida and Adele, who believes he might further her career as an actress. Showing off her Thespian talents, Adele plays at being an ingenue, a queen and a French *femme fatale*. Frank, hearing someone knock at the door, hides the two girls in a cell and then admits Eisenstein who has come to begin his sentence. The new prisoner is surprised to find his cell already occupied by a man who claims to be Eisenstein and was found supping with his wife; to obtain an explanation from the imposter, Eisenstein snatches a legal robe and wig from the astonished Dr. Blind. No sooner is he disguised than Rosalinda hurries in to secure Alfred's release. With her would-be paramour, she confides her flirtation to the "lawyer". Enraged, Eisenstein reveals his true identity and accuses his wife of promiscuity, at which Rosalinda whips forth the watch she took from him at the ball, checkmating his claim. As Adele and Ida join them, the jail fills with Prince Orlofsky and his guests, who celebrate the reconciliation of Rosalinda and Eisenstein, singing a final toast to "*The Revenge of the Bat*" and King Champagne.



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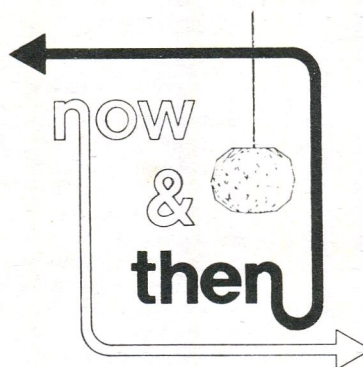
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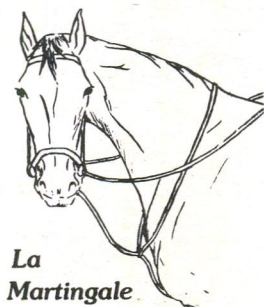
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| Assistant .....                       | Jack Ginsburg                                                                                                                                                                                                                |
| Stage Manager .....                   | Bob Foreman                                                                                                                                                                                                                  |
| Assistant .....                       | Julian Holmes                                                                                                                                                                                                                |
| Technical Director .....              | Bill Sapsis                                                                                                                                                                                                                  |
| Assistants .....                      | David Allen, Jack Hamilton, Ellison Turner,<br>Donald Winkler, Thomas McDonald                                                                                                                                               |
| Assistants to Lighting Designer ..... | Russell Moores, Jr., Kathy Scott                                                                                                                                                                                             |
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| Makeup Chairman .....                 | Keith Cowling                                                                                                                                                                                                                |
| Assistants .....                      | Rita Hamilton, Julie Turner, Susan Richardson                                                                                                                                                                                |
| Properties .....                      | Eleanora Hoernle                                                                                                                                                                                                             |
| Assistants .....                      | James O'Quinn, Lynn Holz,<br>Millicent Hannan, Eliza Hoernle                                                                                                                                                                 |
| Set Supervisor .....                  | Patricia Woodbridge                                                                                                                                                                                                          |
| Wardrobe Supervisor .....             | Anna El Gammal                                                                                                                                                                                                               |
| Assistants .....                      | Deborah Ginsburg, Eleanore Turner, Barbara Winkler                                                                                                                                                                           |
| Stage Crew Manager .....              | Marshall Hitch                                                                                                                                                                                                               |
| Stage Crew .....                      | David Allen, Mike Turner, Catherine Harrison,<br>Tracey Field, Allen Dennis, Jeffrey Sexton,<br>Carol Kennedy, Mary Kay Dively, Sean Moores,<br>Gershon Ginsburg, Al Henry, Christian Moores<br>Susan Willis, Rickey Johnson |
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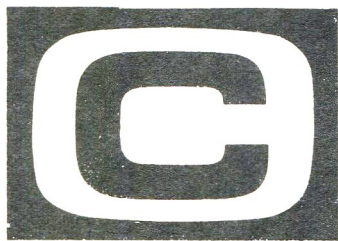
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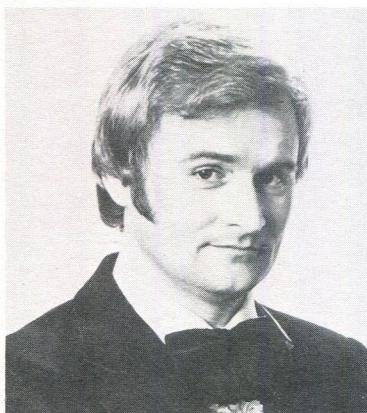
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### NOELLE ROGERS AS ROSALINDA

Lyric-coloratura Noelle Rogers' 1976-77 season included her San Francisco Opera debut in *Pagliacci*; performances of Philine in *Mignon* and Marguerite de Valois in *Les Huguenots* with the Vancouver Opera Association, and Poppea in *L'Incoronazione Di Poppea* with the Houston Grand Opera. Miss Rogers has performed with the New York City Opera, the Philadelphia Lyric Opera, The Opera Society of Washington, The Festival-Aix-En-Provence, the Royal Opera Covent Garden, Kansas City Lyric Opera, St. Paul Opera, Houston Grand Opera, Vancouver Opera Association and the Netherlands Opera. A favorite of symphony audiences, she has appeared with the Philadelphia Orchestra, the Cleveland Orchestra, and the Boston Symphony. In June 1976, she made her film debut in Robert Altman's *Buffalo Bill* with Paul Newman. Miss Rogers was a national finalist at the Metropolitan Opera House and winner of the coveted Mrs. Frederick Weyerhaeuser Award.



### JOSEPH EVANS AS EISENSTEIN

Tenor Joseph Evans is a member of the New York City Opera and The Opera Company of Boston. In spring 1977, he made his west coast debut as Alfredo in *La Traviata* with Beverly Sills as Violetta, and one week later opened in Boston as the Duke of Mantua with Sills as Gilda. He has appeared as Pinkerton, Rodolfo, Ferrando, Count Almaviva, Fenton, and Macduff with the Opera Company of Boston under the artistic direction of Sarah Caldwell. In Boston, he has sung two premieres: *War and Peace* in which he was Anatole, and *Montezuma*, in which he was Alvarado. Mr. Evans has recorded under the direction of both Leonard Bernstein and Michael Tillson Thomas.

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#### SHERI GREENAWALD AS ADELE

A 1968 regional winner of the Metropolitan Opera Auditions, Soprano Sheri Greenawald is a recipient of a Martha Baird Rockefeller Grant. She has appeared as Iris in the world premiere of John Eccles' *Semele* with the Brooklyn College Opera Theatre, and as Hannah in the world premiere of Stanley Silverman's *Elephant Steps* with the Hunter College Opera Theatre. Miss Greenawald made her debut with the Houston Grand Opera in the title role of the world premiere of Floyd's *Bilby's Doll*, and began the 1976-77 season with another world premiere, Thomas Pasatieri's *Washington Square* produced by the Michigan Opera. Her credits include appearances with the Texas Opera Theatre, The Omaha Opera Company, the Houston Grand Opera, and the Santa Fe Opera.



#### DOUGLAS PERRY AS ALFRED

Tenor Douglas Perry started his operatic career by participating in the Santa Fe Opera Apprentice Program in the summer of 1968, appearing as Spoletta in *Tosca* and Timothy in the American premiere of Menotti's *Help! Help! The Globolinks!*. In 1970, he made his debut with the New York City Opera as Don Basilio in *The Marriage of Figaro*. He has appeared in two world premieres and four American premieres - the most recent being *L'Egisto* with the Santa Fe Opera where his portrayal of Dema brought him international acclaim. Mr. Perry has performed with the Boston Opera, Houston Grand Opera, Ft. Worth Opera, Eastern Opera Theatre and, every summer since his apprenticeship, in Santa Fe. Active in concert and oratorio work, he made the premiere recording of Ives' *The Celestial Country*.

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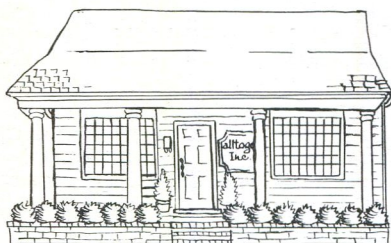
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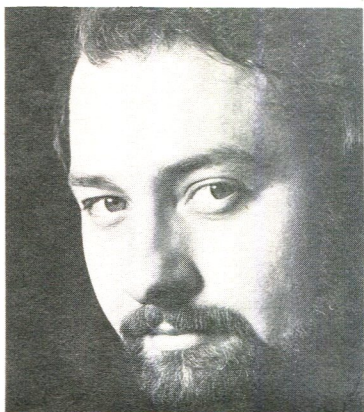
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#### **FREDERICK BURCHINAL AS DR. FALKE**

Baritone Frederick Burchinal came to the attention of the opera world with his 1974 performance as the Travel Agent in the Metropolitan Opera American premiere of Britten's *Death in Venice*. He has appeared in leading roles with the San Francisco Spring Opera, Houston Grand Opera, Cincinnati Summer Opera and with the Virginia Opera Company. His roles include Sharpless, Valentin in *Faust*, Renato in *Un Ballo in Maschera*, Michele in *Il Tabarro* as well as the title role of Gianni Schicchi. In the 1975-76 season, he made his New York Philharmonic debut under Pierre Boulez in *Lazurus*, and his Carnegie Hall debut in Berlioz' *Lelio* with the Opera Orchestra of New York under Eve Queler.



#### **BRENDA BOOZER AS PRINCE ORLOFSKY**

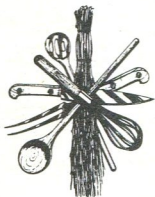
Atlanta native mezzo-soprano Brenda Boozer was seen by Augustans in *The Medium* and *Hand of Bridge* double bill. She has also appeared in New York productions as Cherubino in *The Marriage of Figaro*, Hansel in *Hansel and Gretel*, Lucretia in *The Rape of Lucretia*, Diana in *La Calisto*, Venus in *Dardanus*, and made her debut with the Goldovsky Opera Theatre as Rosina in *The Barber of Seville*. Her engagements this season include a successful debut as Rosina in the Hawaii Opera production of *The Barber of Seville*, and in April she appeared as Sextus in the San Francisco production of Mozart's *Clemenza Di Tito*. Last month, Miss Boozer returned to the Music Academy of the West, where she had previously starred as Carmen, for the role of Octavian in *Der Rosenkavalier*. She recently recorded John Philip Sousa's opera *El Capitan* in London.

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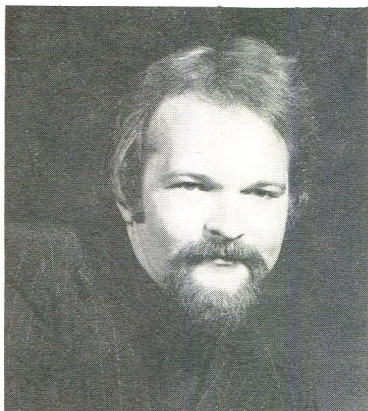


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#### **RICHARD BARRETT AS FRANK**

Richard Barrett has been resident baritone of the Netherlands Opera in Amsterdam for two years following his apprenticeship here with the Sante Fe Opera. While in Europe he made debuts with the Brussels National Opera and at the Wexford Festival in such rarely heard repertoire as Cavalli's *L'Ermene* and Rossini's *La Pietra Del Paragone* respectively. This past year he made debuts as Valentin in *Faust*, Demestrius in Britten's *A Midsummer Night's Dream* and in the premiere of Ligeti's *Adventures*, an avant-garde work staged by Ian Strasfogel. He has also sung Marcello, Sharpless, Guglielmo, Silvio in *Pagliacci* and Figaro in *The Marriage of Figaro* which he repeats next month on tour in Sarah Caldwell's Boston Opera production of the Mozart comedy.



#### **DAVID DAVENPORT AS DR. BLIND**

Tenor David Davenport is a member of the National Grass Roots Opera Company in Raleigh, North Carolina and toured with their 1977 winter and spring season. His roles include Count Almaviva in *The Barber of Seville*, Tonio in *Daughter of the Regiment*, Alfred in *Die Fledermaus*, Ernesto in *Don Pasquale* and the Mayor in *Albert Herring*. In addition to his opera roles he has appeared as tenor soloist in *The Messiah*, *The Passion According To St. John*, Mozart's *Coronation Mass* and Beethoven's *Ninth Symphony*. Mr. Davenport is a cum laude graduate of the University of Georgia and received a Master of Music degree from the New England Conservatory of Music.

THIS QUALITY PROGRAM WAS PRINTED BY

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### ZANNE BEAUFORT AS IDA

Zanne Beaufort studied intensively with Ron Colton while receiving a full Ford Foundation scholarship to the New York City Ballet's School of American Ballet. The following year she became an apprentice with the Joffrey Company or what is now the Joffrey II Company. She has also received scholarships to the choreographer's conference of the Southeastern Regional Ballet Association. She danced as soloist with the professional ensemble of the Atlanta Ballet during 1974-75. Zanne returned to the regional ballet movement and the Augusta Ballet Company serving as assistant to the director, principal dancer, and manager-teacher of the Civic Ballet School. She performed the role of Ado Annie in the Augusta Arts Council's production of *Oklahoma*.

### CLAUDE ASTIN AS FROSCH

Claude Astin made his Augusta Opera debut as Stage Director for the May 1976 double bill of *The Medium* and *A Hand of Bridge* and this season directed their spring productions of *The Italian Girl in Algiers* and *Susannah*. As Director of the Music Theatre program at Fort Gordon, he has been chief director and designer of the Performing Arts Center for the past ten years. In New York he studied directing with Elia Kazan and Jose Quintero, acting with Agnes Moorehead, and scenic design with Jo Melzinger. While on the faculty of the University of Louisville, he directed the Kentucky Opera Association's production of *Carmen* starring Tatiana Troyanos.

## Opera Quiz

Presented for your entertainment and enlightenment during intermissions

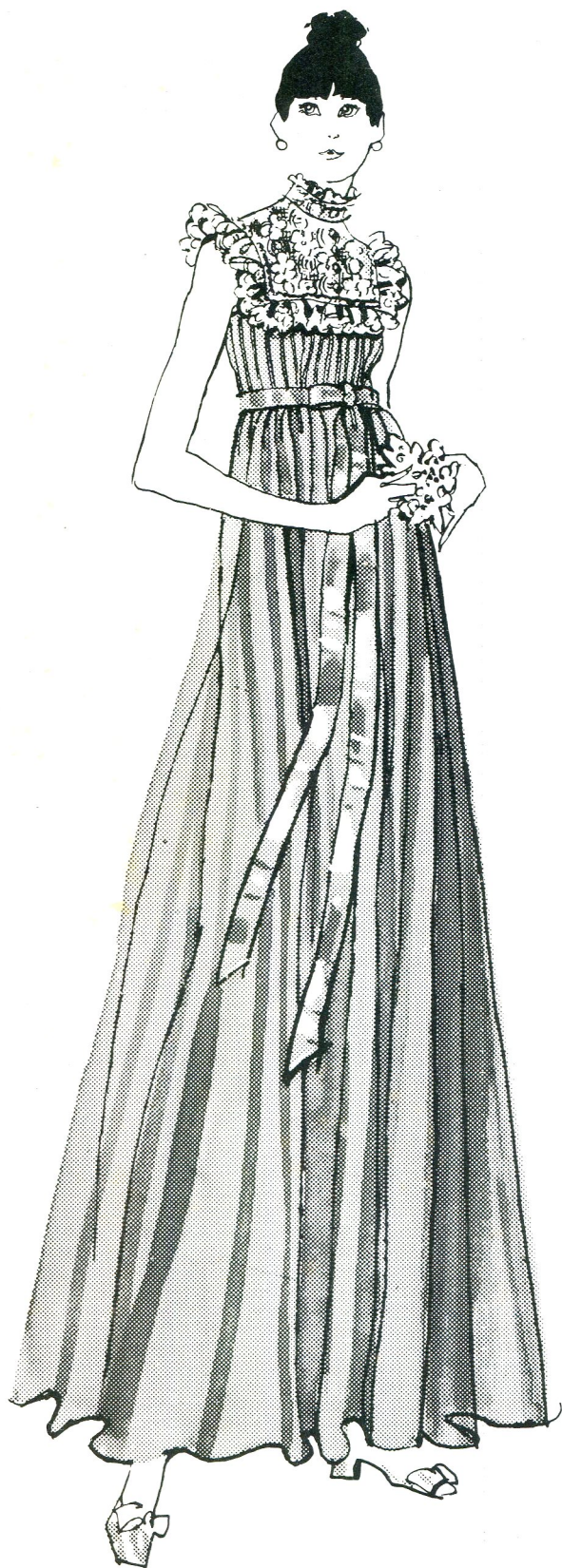
1. Name three operatic heroes who learned at the cost of their lives that "Hell hath no fury like a woman scorned?"
2. The true-life story of a beautiful courtesan inspired a famous novel; the play taken from the novel inspired a famous opera. Give the opera, heroine's name in the opera, the novel, heroine's name in the novel, heroine's name in real life.
3. What opera composer effectively introduces his heroines by their off-stage voices before they appear?
4. A famous opera composer wrote a rather minor musical work for the city of Philadelphia. Name the composer, the composition, and the event.
5. What caused the premiere of "La Traviata" to flop?
6. What opera was once completely repeated the same evening as an encore?
7. Besides Puccini, who else composed a "La Boheme"?
8. What opera has no human being in its story?
9. Name four successful orchestral composers who struck out in opera.
10. A critic once wrote this about what now-popular opera: "Foul in subject . . . futile in its music . . . silly and inconsequential."

1. Rhadames in "Aida", Jokanaan in "Salome", Turiddu in "Cavalleria Rusticana"; 2. "La Traviata", Violetta Valéry, *La Dame aux Camélias*, Marguerite Gautier, Alphonse Plessis; 3. Puccini — "Tosca", "Madama Butterfly", "La Bohème"; 4. Wagner, "Grand Festival March", Philadelphia Centennial in 1876; 5. The tenor was so hoarse and the soprano so large, the audience roared with laughter; 6. "La Bohème", when presented for the first time in Palermo, Italy; 7. Leoncavallo, best known for "Pagliacci"; 8. Wagner's "Das Rheingold" — all characters are supernatural; 9. Schubert, Schumann, Dvorak, Franck; 10. "La Bohème".

COMPLIMENTS OF  
**SWANN OIL COMPANY**







Fashion,  
like beautiful music,  
should be accessible  
to everyone.  
Bringing fashion  
to the people  
of Augusta  
is what Belk  
is all about

**Belk**

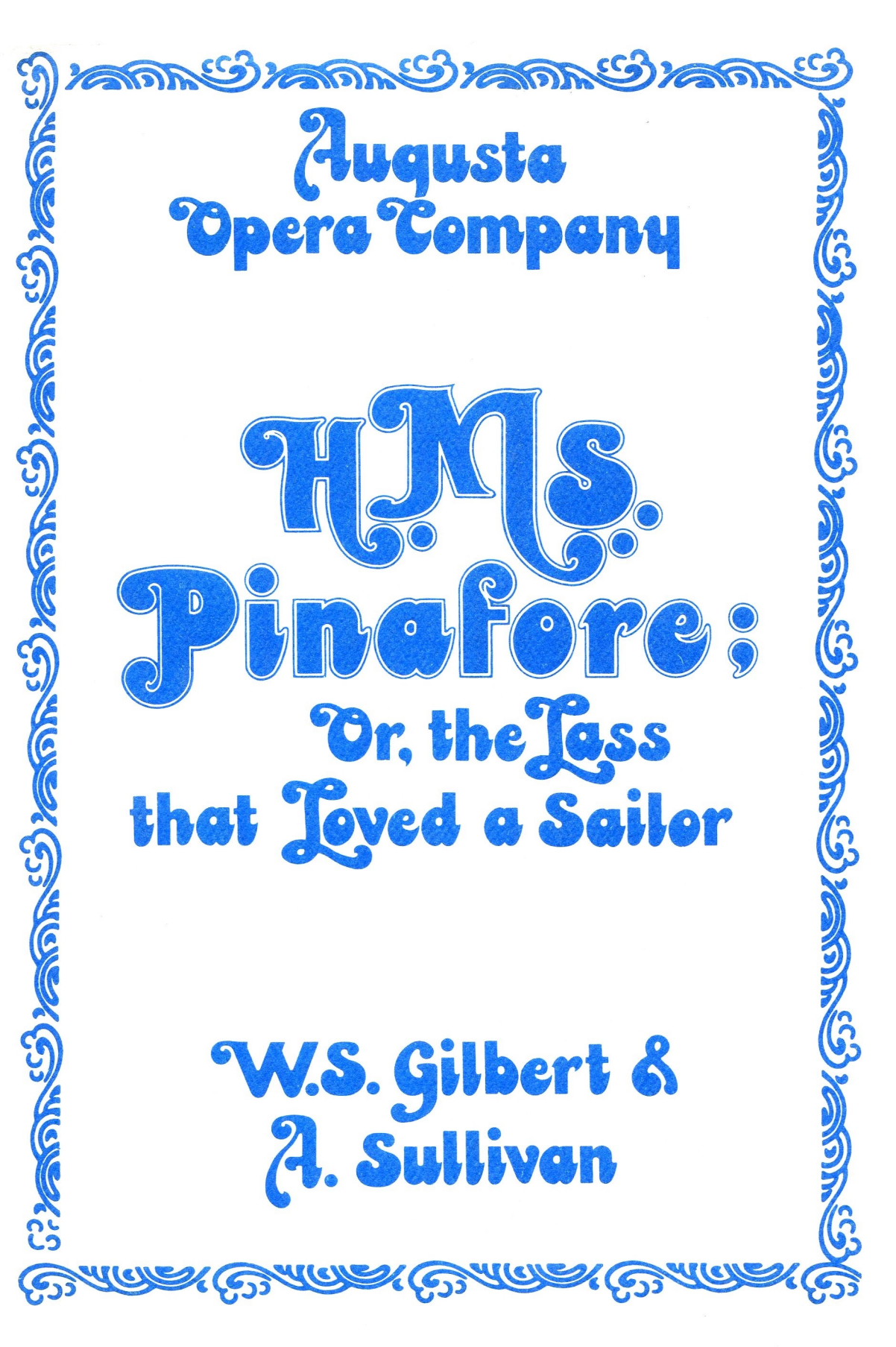




# "HMS Pinafore"

Bell Auditorium

Opening February 24, 1978

A decorative border in blue ink, featuring a repeating pattern of stylized, swirling floral or scrollwork motifs that frame the entire text area.

**Augusta  
Opera Company**

**H.M.S.  
Pinafore;  
Or, the Lass  
that Loved a Sailor**

**W.S. Gilbert &  
A. Sullivan**



THE AUGUSTA OPERA ASSOCIATION

presents

THE AUGUSTA OPERA COMPANY

in

*100th Anniversary Production*

**H. M. S. PINAFORE**

or

**THE LASS THAT LOVED A SAILOR**

Libretto by Sir William Gilbert

Music by Sir Arthur Sullivan

Friday, February 24, 1978, 8:00 p.m. and Sunday, February 26, 1978, 3:00 p.m.

Music Hall of Bell Auditorium, Augusta, Georgia

|                         |                      |
|-------------------------|----------------------|
| Artistic Director ..... | Edward Bradberry     |
| Musical Director .....  | Norman Johnson       |
| Stage Director .....    | Dorothy Frank Danner |
| Scenic Design .....     | Luis Maza            |
| Lighting Design .....   | Steven Walpert       |
| Chorus Master .....     | Kitty Lamb           |

**THE CAST**

THE RT. HON. SIR JOSEPH PORTER, K. C. B.,

|                                                      |                    |
|------------------------------------------------------|--------------------|
| First Lord of the Admiralty .....                    | Woody Romoff       |
| CAPTAIN CORCORAN, Commanding H. M. S. Pinafore ..... | Michael Terry      |
| RALPH RACKSTRAW, Able Seaman .....                   | Ronald Raines      |
| DICK DEADEYE, Able Seaman .....                      | John Stephens      |
| JOSEPHINE, The Captain's Daughter .....              | Judith Dickison    |
| HEBE, Sir Joseph's First Cousin .....                | Zanne Beaufort     |
| LITTLE BUTTERCUP, A Portsmouth Bumboat Woman .....   | Christine Boardman |
| BOATSWAIN'S MATE .....                               | Merle Riley        |
| THE PHOTOGRAPHER .....                               | Frank Christian    |

First Lord's Sisters, his Cousins, his Aunts,  
Sailors, Marines, etc.

This production is supported by generous and deeply appreciated grants from the National Endowment for the Arts and the Georgia Council for the Arts and Humanities.

## SETTING: QUARTERDECK OF H. M. S. PINAFORE

ACT I. Noon

ACT II. Night

### THE BACKGROUND

Some time before Act One opens, Ralph has fallen in love with Josephine, the daughter of his commanding officer, Captain Corcoran. Likewise, Little Buttercup, a buxom peddler-woman, has fallen in love with the Captain himself. Class pride, however, stands in the way of the natural inclinations of both the Corcorans. The Captain has, in fact, been arranging a marriage between his daughter and Sir Joseph Porter, First Lord of the Admiralty, who is of the social class above even the Corcorans.

### AUGUSTA OPERA CHORUS

**Kitty Lamb, Chorus Master**

|                      |                    |                 |
|----------------------|--------------------|-----------------|
| Keil Alderson        | Nancy Kritz        | Mary Ann Reeves |
| Sally Benjamin       | PattiAnn Lamb      | Carol Reynolds  |
| Jacqueline Christian | Sharon Longenecker | Eve Richardson  |
| Edna Dodson-Stewart  | Steven Longenecker | Merle Riley     |
| Marilyn Donnan       | Sharon Martin      | Rosa Lee Scott  |
| Anna El Gammal       | Abby Montenyohl    | Dennis Smith    |
| Charles Helming      | Victor Montenyohl  | Thomas Swift    |
| Janice Helming       | Prentice Peabody   | Burton Tiffany  |

### AUGUSTA BALLET COMPANY

**Ron Colton, Director**

|              |              |                |
|--------------|--------------|----------------|
| Kelly Bowers | Leigh Moody  | Renee Williams |
| Jenny Elkins | Pete Shorall | Bet Willingham |

### AUGUSTA OPERA ORCHESTRA

**Norman Johnson, Conductor**

|                                   |                   |                   |                |
|-----------------------------------|-------------------|-------------------|----------------|
| FIRST VIOLINS                     | VIOLAS            | FLUTES            | BASSOON        |
| Martha Koljonen,<br>Concertmaster | Randy Fisher      | Barbara Hofer     | Neil McDonald  |
| Judy DeGroot                      | Janette Sabo      | Celia Neville     |                |
| Julie Hopwood                     | CELLOS            | OBOE              | HORNS          |
| Ramona Lincoln                    | David Cedel       | Robert Stephenson | Gary Gardner   |
|                                   | Janis Nilsen      |                   | Gary Banks     |
| SECOND VIOLINS                    | BASS              | CLARINETS         | TRUMPET        |
| Martha Geissler                   | Elizabeth Stewart | John Scott        | Bruce Wheeler  |
| Thomas Bowling                    |                   | David Peters      |                |
| Barbara Scott                     |                   |                   | PERCUSSION     |
|                                   |                   |                   | Michael Miller |

### FUTURE PRODUCTIONS

THE MARRIAGE OF FIGARO (Mozart) Friday, April 14, 1978, 8:00 p.m.

RIGOLETTO (Verdi) Wednesday and Friday, September 6 and 8, 1978, 8:00 p.m., and Sunday, September 10, 1978, 3:00 p.m., Music Hall of Bell Auditorium.



## ADMINISTRATIVE STAFF

|                                |                                                                   |
|--------------------------------|-------------------------------------------------------------------|
| General Manager .....          | Russell Moores                                                    |
| Administrative Assistant ..... | Nancy Gleason                                                     |
| Business Manager .....         | Marilu Remer                                                      |
| Audience Development .....     | Dixie Walton, Jacqueline Christian<br>Jan Schmidt, Sally Benjamin |
| Schools Program .....          | Anna El Gammal<br>Rosemarie Martin, Nancy Kritz                   |
| Box Office Chairman .....      | Carol Parson                                                      |
| Program Cover Design .....     | R. Scott Coleman                                                  |

## PRODUCTION STAFF

|                              |                                                                                                                        |
|------------------------------|------------------------------------------------------------------------------------------------------------------------|
| Production Manager .....     | Jack Ginsburg                                                                                                          |
| Assistant .....              | Michael Gelsie                                                                                                         |
| Stage Manager .....          | Bob Foreman                                                                                                            |
| Technical Director .....     | Steven Walpert                                                                                                         |
| Assistant .....              | Russell Moores, Jr.                                                                                                    |
| Musical Preparation .....    | Howard Simperts                                                                                                        |
| Properties .....             | Eleanora Hoernle<br>Mary Katherine Dively, Laura Huff                                                                  |
| Wardrobe .....               | Eleanore Turner, Anna El Gammal<br>Jacqueline Christian, Deborah Ginsburg                                              |
| Makeup .....                 | Arthur Asbell, Dot Scharff                                                                                             |
| Orchestra Coordinators ..... | Harry Hootman<br>Allen Dennis, Thomas McDonald                                                                         |
| Photographer .....           | Daniel Feldman                                                                                                         |
| Stage Crew Manager .....     | Robert Owens                                                                                                           |
| Stage Crew .....             | Ellison Turner, Mike Turner, Frank Field<br>Don Winkler, Ann Gelsie, Gershon Ginsburg<br>Christian Moores, Sean Moores |

The Augusta Opera Association gratefully acknowledges the cooperation of the following:

The use of the rehearsal rooms at the Augusta Ballet Company, Covenant Presbyterian Church and Trinity on the Hill Methodist Church.

The ushers: The Marines of the Junior R.O.T.C. of Butler High School

The News Media

## SPECIAL EVENTS

RESIDENCY ARTISTS IN CONCERT — Sunday, March 12, 1978, 3:00 p.m., Augusta College Performing Arts Theatre, sponsored by the Augusta Music Club. JUDITH DICKISON, CHRISTINE BOARDMAN, RONALD RAINES and MICHAEL TERRY in a concert of scenes from Opera, Operetta, and the American Musical Theater, staged by DOROTHY DANNER.

Our Affiliate Artist, RICHARD BARRETT, will arrive in Augusta for a two week residency beginning April 24th and will be available for a wide variety of performances for schools, churches, hospitals and meetings of clubs and civic groups. All appearances are free to the public and we encourage using this talented artist in your programming. Requests for any such participation should be directed to the Augusta Opera Association, P.O. Box 3865, Hill Station or by calling 722-4550.





### **EDWARD BRADBERRY (Artistic Director)**

Educated at Indiana and Boston Universities, Edward Bradberry was appointed artistic administrator of the Augusta Opera Company in 1973. As co-founder and artistic director of the touring company, since 1974 he has produced *The Old Maid and the Thief*, *Trouble in Tahiti / The Marriage Contract*, *The Elixir of Love*, and *The Italian Girl in Algiers*, as well as the spring productions of *The Medium / A Hand of Bridge* and *Susannah*. A panelist for Central Opera Service regional and national conferences, a member of the Performing Arts Advisory Panel to the Georgia Council for the Arts, and artistic advisor to the Charleston Opera Company, Mr. Bradberry received the Governor's Award in the Arts in 1976.



### **NORMAN JOHNSON (Musical Director)**

Norman Johnson is Director of Opera at the North Carolina School of the Arts. As Artistic Director of the Denver Lyric Opera, he conducted the world premiere of Pulitzer Prize winner Domminick Argento's *Colonel Jonathan the Saint*. A graduate of Juilliard, Mr. Johnson spent eight seasons on the conducting staff of the Central City Opera Festival and was guest conductor of the Cincinnati Summer Opera. Founder and Artistic Director of the Piedmont Opera Theatre, Mr. Johnson this season conducts Mozart's *Così fan Tutte* at the North Carolina School of the Arts, Tippet's *A Child of Our Time* and the Verdi *Requiem* with the Winston-Salem Symphony.



### **DOROTHY FRANK DANNER (Stage Director)**

Stage director Dorothy Frank Danner makes her Augusta Opera debut with *H. M. S. Pinafore*. Miss Danner has choreographed and directed for the companies of Kansas City, Lake George, Tulsa, Syracuse, Louisville, Atlanta, and the New York City Opera's production of *The Ballad of Baby Doe*. She directed the world premiere of *Meanwhile, Back at Cinderella's* for the New York Lyric Opera, and recently directed and choreographed *Something's Afoot* for the Timberlake Playhouse. As a dancer, she has appeared in eight Broadway shows, Off-Broadway, with the Lincoln Center Repertory Theatre, on scores of television variety shows, and in the films *The Producer* and *The Cardinal*. She is currently on the staff of the Curtis Institute of Music in Philadelphia.



### **JUDITH DICKISON (Josephine)**

Soprano Judith Dickison has built an operatic career performing leading roles with numerous U.S. companies, including Western Opera, Lake George Opera, Central City Opera, Chautauqua Opera Festival, St. Paul Opera and Kansas City Lyric Theater. An accomplished concert soloist and recitalist, Judith Dickison has made guest appearances from New Hampshire to Alaska. The young soprano made her first recording, Berlioz's *The Damnation of Faust*, with the Boston Symphony conducted by Seiji Ozawa. Indiana-born, Miss Dickison pursued vocal study and graduated cum laude from the noted Eastman School of Music. She has since studied with Josephine Antoine and Adele Addison and coached with Otto Guth and Edwin McArthur.



### **RONALD RAINES (Ralph Rackstraw)**

Texas-born tenor Ronald Raines made his professional debut with the Omaha Opera in 1975. Since then he has performed with the Dallas, Houston, Santa Fe, Michigan, St. Louis, and Shreveport Operas, as well as the Wolf Trap Farm Park in Virginia. He has sung *La Traviata* with Beverly Sills, and has appeared in featured roles in *Don Pasquale*, *Così fan Tutte*, *The Girl of the Golden West*, the World Premiere of Thomas Pasatieri's *Washington Square*, *The Magic Flute*, Cavalli's *L'Egisto*, and the Gertrude Stein / Virgil Thomson *Mother of Us All*, which he recorded for New World Records. Making his Augusta Opera debut in *H. M. S. Pinafore*, Mr. Raines recently completed an Asolo Opera debut as Pelleas in *Pelleas and Melisande*.





### **CHRISTINE BOARDMAN (Buttercup)**

Returning for her third Augusta Opera engagement, mezzo soprano Christine Boardman was heard last season in *The Italian Girl in Algiers* and *Susannah*. A regional winner of the Metropolitan Opera Auditions, she spent a season as Artist in Residence with the Memphis Opera Theatre where she appeared in numerous roles including Rosina in *The Barber of Seville* and the Mother in *Amahl and the Night Visitors*. With the Lake George Opera Festival, she was featured as Suzuki in *Madame Butterfly*, Meg Page in *Falstaff*, and the Third Spirit in *The Magic Flute*. After completing undergraduate studies at Oberlin, Miss Boardman received her Master of Music degree from the University of Illinois.



### **MICHAEL TERRY (Captain Corcoran)**

A native of Indiana, lyric baritone Michael Terry's career has taken him from the San Diego Opera, where he was heard as Marcello in *La Bohème* and Frank in *Die Fledermaus*, to communities throughout the East, where he has toured as Marcello and Count Almaviva in *The Marriage of Figaro* with the Eastern Opera Company. The Arizona Opera heard his Valentin in *Faust* and he recently debuted with the New Cleveland Opera as Germont in *La Traviata*. Making his Augusta Opera debut as Captain Corcoran in *H. M. S. Pinafore* and the Count in *The Marriage of Figaro*, Michael Terry is also on the roster of Affiliate Artists, Inc. He is a graduate of Indiana University where he studied with Eileen Farrell.



### **WOODY ROMOFF (Sir Joseph Porter)**

Broadway veteran Woody Romoff's credits include performing in and directing more than fifteen hundred performances of *Barefoot in the Park* on Broadway with such stars as Vivian Vance, Sylvia Sidney and Joan Bennett. Other Broadway credits include *She Loves Me*, *Carnival*, *Irma La Douce*, *Romanoff & Juliet* with Peter Ustinov, *Henry VIII*, and *The Merry Widow* with Roberta Peters and Patrice Munsel. At the Barter Theatre of Virginia, he played Shylock in *The Merchant of Venice* and has toured in *Twigs* with Vivian Blaine, *Cactus Flower* with Hugh O'Brien and *Matchmaker* with Sylvia Sidney. Mr. Romoff also spent two years touring in six productions of *The Sunshine Boys*.



### **JOHN STEPHENS (Dick Deadeye)**

Bass-baritone John Stephens holds a doctoral degree from the University of Illinois and was a Fulbright Scholar in West Germany. He began his career with the Lake George Opera in 1973 and has appeared there each following season in roles ranging from Colline in *La Bohème* to the title role in *Don Pasquale*. He sang in the Metropolitan Opera production of *Death in Venice* and debuted with the Opera Company of Boston as Basilio in *The Barber of Seville*. Mr. Stephens has appeared in concerts at the Kennedy Center, the Saratoga Performing Arts Center, and has sung principal roles with the Asolo Opera, New Haven Opera, and the Metropolitan Opera Studio as well as working as an Affiliate Artist in New England.



### **ZANNE BEAUFORT (Cousin Hebe)**

Zanne Beaufort studied intensively with Ron Colton while receiving a full Ford Foundation scholarship to the New York City Ballet's School of American Ballet. The following year she became an apprentice with the Joffrey Company or what is now the Joffrey II Company. She has also received scholarships to the choreographer's conference of the Southeastern Regional Ballet Association. She danced as soloist with the professional ensemble of the Atlanta Ballet during 1974-1975. Miss Beaufort serves as Associate Director, principal dancer, and manager-teacher of the Augusta Civic Ballet School. Local audiences will remember her performances last fall as Ida in *Die Fledermaus* and the Sugar Plum Fairy in *Nutcracker*.





# "The Marriage of Figaro"

Tour

Opening March 30, 1978

THE  
AUGUSTA OPERA COMPANY

An ornate archway made of grapevines and clusters of grapes. At the top of the arch is a large, round, textured object, possibly a melon or a large fruit. On the left side of the arch, a figure is reclining, holding a large, round object. On the right side, another figure is standing, looking up. The arch frames the central text.

THE  
MARRIAGE  
OF  
FIGARO

MOZART



# THE AUGUSTA OPERA ASSOCIATION

presents

## THE AUGUSTA OPERA COMPANY

in

### THE MARRIAGE OF FIGARO

Comic Opera in Two Acts

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

English translation by Ruth and Thomas Martin

By arrangement with G. Schirmer, Inc.

|                         |                  |
|-------------------------|------------------|
| Artistic Director ..... | Edward Bradberry |
| Musical Director .....  | Benton Hess      |
| Stage Director .....    | Patrick Bakman   |
| Choreography .....      | Ron Colton       |
| Scenic Design .....     | Luis Maza        |
| Lighting Design .....   | Bob Foreman      |

#### THE CAST ( in order of appearance)

|                                                         |                                 |
|---------------------------------------------------------|---------------------------------|
| FIGARO, the Count's valet .....                         | John Stephens                   |
| SUSANNA, the Countess' chambermaid .....                | Susan Smith                     |
| DR. BARTOLO, a lawyer from Seville .....                | Ralph Bassett                   |
| MARCELLINA, Bartolo's housekeeper .....                 | Christine Boardman              |
| CHERUBINO, the Count's page .....                       | Brenda Quilling                 |
| COUNT ALMAVIVA .....                                    | Michael Terry                   |
| DON BASILIO, music master .....                         | Richard Estes                   |
| COUNTESS ALMAVIVA .....                                 | Janet Stewart                   |
| ANTONIO, the Count's gardener and Susanna's uncle ..... | Ralph Bassett                   |
| DON CURZIO, a judge .....                               | Richard Estes                   |
| BARBARINA, Antonio's daughter .....                     | Barbara Stephens                |
| DANCERS .....                                           | Zanne Beaufort and Ronald Jones |

Please note: Although THE MARRIAGE OF FIGARO was originally written in four acts, the Augusta Opera production combines Acts I and II into Act I and Acts III and IV into Act II.

#### THE SCENES (Seville, late 18th century)

##### ACT I

Scene 1 Figaro's quarters

Scene 2 Countess' boudoir

##### INTERMISSION

##### ACT II

Scene 1 The terrace

Scene 2 The garden

The Augusta Opera Company is a member of OPERA America, Inc.



## SYNOPSIS

The plot of *THE MARRIAGE OF FIGARO* is one of the most complex and ingenious in operatic literature. It revolves around two principal actions: the plans for marriage of Figaro and Susanna, servants of the Count and Countess Almaviva; and the Countess' efforts to win back the attention of her philandering husband. Two major obstacles block the happy denouement, the most substantial being the Count's lust for Susanna and his wish to reinstate the feudal custom of *droit du seigneur*. The second concerns a promissory note held by Marcellina and signed by Figaro which states that unless he repays the money he borrowed from Marcellina he must marry her. Whirling through this is Cherubino, a page in the household, whose adolescent yearning equals the Count's lust and far outstrips him in ardor.

## AUGUSTA OPERA COMPANY TOUR 1978

|                           |               |
|---------------------------|---------------|
| Thursday, March 30 .....  | Jekyll Island |
| Saturday, April 1 .....   | Savannah      |
| Monday, April 3 .....     | Mt. Berry     |
| Tuesday, April 4 .....    | Madison       |
| Saturday, April 8 .....   | Griffin       |
| Tuesday, April 11 .....   | Tifton        |
| Wednesday, April 12 ..... | Albany        |
| Friday, April 14 .....    | Augusta       |
| Sunday, April 16 .....    | Gainesville   |
| Tuesday, April 18 .....   | Milledgeville |

## AUGUSTA OPERA COMPANY TOUR 1979

The Southern Arts Federation, a regional funding agency, has selected the Augusta Opera Company as the first ever included in its touring program. We are indeed proud of this honor and have made arrangements to tour the Southeastern Regional Premiere of Thomas Pasatieri's *WASHINGTON SQUARE*, based on the Henry James novel. The production will tour in Georgia and other southeastern states in February and March, 1979, with additional funding from the National Opera Institute.

This production was made possible by deeply appreciated grants from the Georgia Council for the Arts and Humanities, the National Endowment for the Arts, the City of Augusta and the Richmond County Commission.



### ADMINISTRATIVE STAFF

General Manager ..... Russell Moores  
Administrative Assistant ..... Nancy Gleason  
Business Manager ..... Marilu Remer  
Audience Development ..... Dixie Walton, Jacqueline Christian, Sonya Sweeney  
Program Cover Design ..... Sandra Heywood  
Program Layout ..... Elaine Feldman

### PRODUCTION STAFF

Production Manager ..... Anna El Gammal  
Stage Manager ..... Bob Foreman  
Technical Director ..... Bill Sapsis  
Assistant ..... David Stover  
Costume Design ..... Suzanne Mess  
Costumes Executed by ..... Malabar, Ltd., Toronto  
Musical Preparation ..... Jane Palmer  
Properties ..... Carolyn Desboeufs, Eleanora Hoernle  
Wardrobe ..... Eleonore Turner, Phyliss Farr, Linda Molinaro

### ATLANTA LYRIC OPERA ORCHESTRA

**Benton Hess, Conductor**

#### VIOLINS

John Adams  
George Brandt  
Barbara Cline  
James Isaacson  
Bradley Stewart

#### VIOLAS

Mark Cedel  
Karen Colberg

#### CELLOS

David Cedel  
Carolyn Suda

#### BASS

Tye Van Buren

#### FLUTE

Natalie Willett

#### OBOE

Jean Kavanagh

#### CLARINETS

John Scott  
Robert Brown

#### BASSOON

Daniel Worley

#### HORNS

Van Willett  
Larry Payne

#### TIMPANI

Scott Douglas

### FUTURE PRODUCTION

RIGOLETTO (Verdi) Wednesday and Friday, September 6 and 8, 1978, 8:00 P.M., and Sunday, September 10, 1978, 3:00 P.M., Music Hall of Bell Auditorium, Augusta, Georgia.  
For ticket information, write the Augusta Opera Association, Box 3865, Hill Station, Augusta, Georgia 30904.





**EDWARD BRADBERRY (Artistic Director)**, has been associated with the Augusta Opera Company since 1973. As co-founder and artistic director of the touring company, he has produced *The Old Maid and The Thief*, *Trouble in Tahiti*, *The Marriage Contract*, *The Elixir of Love*, and *The Italian Girl in Algiers* as well as the spring productions of *The Medium*, *A Hand of Bridge*, *Susannah* and *H.M.S. Pinafore*. Panelist for Central Opera Service regional and national conferences and member of the Performing Arts Advisory Panel to the Georgia Council for the Arts, Bradberry received the Governor's Award in the Arts in 1976.



**BENTON HESS (Musical Director)** is an honor graduate of the New England Conservatory. As a concert pianist he toured extensively in the United States, Europe, and the Soviet Union, receiving his operatic conducting training in German opera houses. He conducted productions for the Opera Theater of Rochester, St. Paul and Lake George Operas, Associate Artists Opera of Boston, Eastern Opera Theater, Asolo Opera and the Manhattan Theater Club in addition to being principal conductor of the Goldovsky Grand Opera Theater for five seasons.



**PATRICK BAKMAN (Stage Director)** comes directly from staging *Boris Godunov* in Fort Worth. Earlier he staged *Aida* and *The Tales of Hoffman* for the Kansas City Lyric Opera, *La Boheme* for the National Theater of Korea and *Susannah* for Western Opera Theatre. His career began with the New York City Opera staging of *Susannah*. He directed *The Magic Flute*, and *The Ballad of Baby Doe* nationally televised on PBS' "Live from Lincoln Center". Other credits include: *Of Mice And Men*, *Carmen* and *La Rondine* for Houston, *Gianni Schicchi* for Washington and *La Traviata* for Santa Fe.



**SUSAN SMITH (Susanna)** made her debut with the Arizona Opera as the Countess in *The Marriage of Figaro*, returning the next season as Nedda in *Pagliacci*. She appeared in the San Francisco *La Perichole* and portrayed Abigail Proctor in the Wolf Trap production of *The Crucible*. Smith made her New Cleveland Opera debut as Violetta in *La Traviata*, and returned as the Countess. For the Arizona Opera she will sing Donna Anna in *Don Giovanni* in May. An Affiliate Artist, this first Susanna is her Augusta Opera debut.



**JOHN STEPHENS (Figaro)** holds a doctoral degree from the University of Illinois and was a Fulbright Scholar in West Germany. He began his career with the Lake George Opera in 1973 and has appeared there in roles ranging from Colline in *La Boheme* to the title role in *Don Pasquale*. Stephens performed at the Kennedy and Saratoga Performing Arts Centers, has sung principal roles with the Opera Company of Boston, Asolo Opera, New Haven Opera and the Metropolitan Opera Studio and worked as an Affiliate Artist.



**JANET STEWART (Countess Almaviva)** made her debut with the Denver Lyric Opera as Leonore in *Il Trovatore* and returned the next season as Pamina in *The Magic Flute*. Stewart has performed with the companies of Philadelphia, Washington, Charlotte and Atlanta. The Kentucky Opera heard her *Madame Butterfly* during two consecutive seasons, followed by productions in Little Rock and Atlanta. Previous Augusta Opera roles include Laetitia in *The Old Maid and The Thief*, Despina in *Così fan tutte*, and the title role in *Susannah*.



**MICHAEL TERRY (Count Almaviva)** has travelled from the San Diego Opera where he was heard as Marcello in *La Boheme* and Frank in *Die Fledermaus* to communities throughout the east where he toured as Marcello and as Count Almaviva in *The Marriage of Figaro* with the Eastern Opera Company. The Arizona Opera heard his Valentin in *Faust* and he recently debuted with the New Cleveland Opera as Germont in *La Traviata*. His Augusta Opera debut was as Captain Corcoran in *H.M.S. Pinafore*. Terry is also an Affiliate Artist.





**BRENDA QUILLING (Cherubino)** won the International Vocal Competition in S'Hertogenbosch, Holland, and has received grants from the Rockefeller and Sullivan Foundations and the National Opera Institute. Her debut as Rosina was followed by appearances as Dorabella and Cherubino for the companies of Kentucky, Arizona, and Syracuse. She was soloist with the Boston Pops, San Francisco and Pittsburgh Symphonies, and will appear in May with the Milwaukee Symphony in the new *Menotti Mass*, followed by performances at the Spoleto Festival.



**RALPH BASSETT (Bartolo and Antonio)** began his singing career in 1968 and has mastered 30 operatic roles in four languages. He sang over 220 performances as Don Basilio in *The Barber of Seville*, Colline in *La Boheme* and the title role in *Don Pasquale* for Community Concerts. Bassett performed with the Portland, Central City, Honolulu, Kansas City and San Diego Operas as well as the Western Opera Theater. He received a Martha Baird Rockefeller Foundation grant to encourage his development as an American operatic artist.



**CHRISTINE BOARDMAN (Marcellina)** has been heard in Augusta Opera productions of *H. M. S. Pinafore*, *The Italian Girl in Algiers* and *Susannah*. A regional winner of the Metropolitan Opera auditions, she spent a season as Artist in Residence with the Memphis Opera Theatre, appearing in numerous roles including Rosina in *The Barber of Seville* and the Mother in *Amahl and The Night Visitors*. With the Lake George Opera Festival she was featured as Suzuki in *Madame Butterfly*, Meg Page in *Falstaff*, and the Third Spirit in *The Magic Flute*.



**RICHARD ESTES (Basilio and Curzio)**, from Charlotte, N. C. appeared in Santa Fe productions of *La Traviata* and *Tosca*, Western Opera Theater's *The Barber of Seville*, *The Marriage of Figaro* and *The Portuguese Inn* and Wolf Trap's *War and Peace*. Orchestra engagements include the Charlotte, Florida and National Symphonies, where critic Paul Hume referred to him as "an excellent singing actor". Estes is a member of the voice faculty at Montgomery College in Maryland.



**BARBARA STEPHENS (Barbarina)**, a native of St. Louis, only recently turned her attention to opera. She previously taught elementary school music, served as an arts administrator and was a folk singer. As a member of the Lake George Opera Festival Workshop, she appeared in scenes from *The Magic Flute*, *Albert Herring* and *Hansel and Gretel*. She is a cum laude graduate of Central Methodist College and is married to John Stephens.



**ZANNE BEAUFORT (Dancer)** studied under a Ford Foundation scholarship at the New York City Ballet's School of American Ballet. She received scholarships to the choreographer's conference of the Southeastern Regional Ballet Association, was soloist with the Atlanta Ballet during 1974 - 75, and serves as Associate Director, principal dancer, and manager - teacher of the Augusta Civic Ballet School. Georgia audiences will remember recent performances as Ida in *Die Fledermaus*, the Sugar Plum Fairy in the *Nutcracker*, and Cousin Hebe in *H. M. S. Pinafore*.



**RONALD JONES (Dancer)**, a native of Hawaii, began studying dance at age 13 in Detroit, and continued work with Robert Joffrey in New York. He was a charter member of the Atlanta Ballet's touring ensemble and principal dancer with the Atlanta company in *Nutcracker*, *Swan Lake*, *Don Quixote*, *Stillpoint*, and *Tzigane*. *Dance News* has characterized him as "a young Bujones."